English Department – Student Evaluation

- Teachers will base each report card mark on a MINIMUM of eight assignments.
- Written expression in English 10-1, 20-1 and 30-1 will be evaluated according to marking guides provided and approved by the English Department. Students will have access to these prior to assessment.
- All students will be assessed on the following written assignments:
  - A number of formatively assessed essays (assessed according to checklists early in the course)
  - A minimum of two Critical/Analytical Response to Literature essays
  - One Personal Response to Texts assignment
- All students will have the opportunity to review exams after they are marked. This may be done in class or by appointment with the teacher. In the event where a teacher keeps a writing portfolio of student work, the student will have the opportunity to access these documents during the term and they may obtain the portfolio at the end of the term.
- Holistic marking will be used from time to time. Papers may be selected at random for two or three readings by English teachers.
- Students may be asked to write individual and group essays. The majority of essays will be done in class.
- Peer editing and revising are encouraged.
- Evaluations may be based upon any of the following combinations of assignments: examinations; writing portfolios; written expression; individual and group projects; novel and movie reactions; presentations using technology; sight tests; research papers and oral presentations.
- Use of computer technology is required for research and technology presentations, but should not be substituted for the Alberta Learning approved textbooks.
- English students with poor attendance and/or poor effort, and a mark below 60 may be asked to transfer to English 2 courses or to withdraw completely. The Department recommends this transfer occur before or shortly after the first reporting period.

- COURSE WEIGHTINGS
  Cumulative marking will be used throughout the semester.
  - For English 10-1, and 20-1, the final mark will consist of 75% of the classroom mark and 25% of the final exam mark.
  - In English 30-1, the final grade is made up of 50% of the classroom mark and 50% of the Diploma Exam mark.

<table>
<thead>
<tr>
<th>English Department Evaluation Weightings</th>
<th>English 10-1</th>
<th>English 20-1</th>
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Strategies for Writing the Literary Essay

In writing literary essays you must:

**Interact with the literature**
- think carefully about what you have read
- engage in critical response as you discuss the literature in relation to the given topic
- suspend judgment and read the work on its own terms
- look for pattern and purpose

**Analyze the literature**
- examine ideas themes and symbols
- examine characters and their motivations, choices, causes and effects
- go beyond the literal level to discuss the figurative level

**Avoid giving a plot summary**
Assume the person reading your essay has already read the selection. What he or she is interested in are:
- Do you understand what you have read? Can you distinguish between the literal and figurative levels of meaning?
- Can you perceive what is important about the work even if it is not directly stated? That is, can you read between the lines or below the surface?
- Can you respond to the selection in a mature, reasonable, thoughtful and sensitive way?
- Can you appreciate the techniques and style of the work?

**Be specific**
- Specific examples are needed to show that you know how to back up an interpretation or opinion and you have read the text, and know it well. Avoid being too general.

**Be accurate**
- Be very clear with what you want to say. Your writing should be straightforward. Avoid flowery attempts to impress the reader with pedantic language.
- Your facts have to be accurate. Every time you mention a character or event, this information cannot be false – otherwise you have committed a basic error. Referring to a character by a wrong name or misspelling a character’s name are inexcusable factual errors.

**Refer to a selection by its genre**
Don’t call a play film, or novel “a story.” The only time you should use “story” is to refer to a short story. If by “story,” you mean the narrative work, then use the term “plot.”

**Use relevant literary terms**
Using terms appropriately will help to communicate your understanding of the literature, and show that you have mastered literary terms and related concepts.
- If you are writing an essay about character, use character related terms such as:
  - **protagonist**: the main character in a work
  - **epiphany**: a moment of intense realization for the protagonist
  - **foil**: a character who brings out the features of the protagonist, by contrast
  - **goal**: the protagonist’s objective
  - **irony**: deliberate contrast between apparent and intended meaning, or an unexpected outcome
  - **motivation**: the reason the character does what he or she does
Common Literary Perspectives and Themes

Since literature is predictably about life and human nature, certain perspectives recur. These include the following views:

Purpose is the most important aspect of any literary work.

Ask yourself why the author wrote the work. What did he or she want to say about a given subject, life in general, or human nature? An author may have a very serious purpose, perhaps related to theme: in Lord of the Flies one theme is that humankind has survived despite its tendency toward violence, war, and destruction. Relevant to this, one of William Golding’s purposes is to show us the darkness of the human heart.

Most protagonists have to make significant life-altering choices.

Such choices are based on the character’s beliefs and values as well as the situation and limiting circumstances. Some choices will turn out to be positive or life-enhancing, culminating in personal growth, perspective change, and increased happiness. Other choices, especially in tragedy, will be negative and destructive because of character flaws – the result is death, disaster, or hardship for the protagonist and other characters.

There will always be a number of conflicts.

Interpretive literature isn’t about very obvious physical conflicts like shoot-outs or car chases. Instead, conflicts will be between characters with differing attitudes, or within the mind of a single character. These conflicts will typically be emotional, mental and spiritual in nature.

Most selections will present a dual view of human experience.

Popular pairs of topics include: good and evil, reality and illusion, conformity and rebellion, the individual and society, tradition and change, love and betrayal, materialism and spirituality. In works like Macbeth, Lord of the Flies, and Hamlet, authors reveal the dual nature of human beings: characters can have contradictory sides that lead to opposing values and beliefs.

Most selections contain irony.

Because human beings behave in contradictory ways, and there is more than one view of just about any situation, many selections are ironic. People often turn out to be different from what they first appear to be. The truth of a situation may be different from its appearance, and situations may turn out differently from what was expected. For both reader and protagonist, there is often a learning aspect to ironic misjudgments, errors and any resulting suffering.
This can be termed the hour glass structure of the essay.
Understanding the Introduction

The introduction is perhaps the most critical portion of the essay. It gives the reader their first impression of the student and sets the tone for the remainder of the composition. Thus, the introduction should be clear, concise, and tightly controlled. In general, a good introduction functions to:

a) define and limit the topic
   ie: the consuming nature of ambition in Macbeth
b) develop the method to be employed by the student
   ie: illustrating the process by which Macbeth's character changes as his ambition leads to his own downfall
c) establish the tone of the essay
   ie: humorous, serious
d) arouse interest

For the English 30-1 Diploma Examination, students must use a funnel introduction. As indicated in the previous diagram, this introductory structure moves from a general statement on the given theme to a specific focus for the essay.

Understanding Thesis Statements

Before you begin creating an introduction, you must develop a controlling idea or thesis statement. The thesis introduces the central purpose of the essay and gives it direction. It is a universal statement about a topic as related to a piece of literature studied. It should be expressed as a single, clear statement. The basic parts of a thesis statement for a thematic essay include:

a) the title of the work studied (optional if mentioned earlier in the introduction)
b) the name of the author/playwright
c) the genre
d) the technique (character development) employed by the writer to support their argument
e) the given topic
f) the focus/controlling idea (ie. what the essay writer will prove regarding the given topic)

The general structure of the thesis statement is as follows: (Please note that this is not a rigid rule, but intended only as a guide for students.)

Thesis: In the ________, the author _______ utilizes _______ to suggest the idea that _______.

(technique: character development) (topic & student’s focus/controlling idea)

Students should keep in mind that the thesis statement is the primary building block for the entire essay. Time should be taken BEFORE any writing is done to construct a thesis and establish a focus for the essay. This thesis may need to be revised once the essay is complete.

Other hints for building a thesis
- Try to limit the length of a thesis statement. Keep it short and simple.
- Make the main argument as direct and specific as possible.
  ie: NOT - Friendship is nice.
  YES - Friendship can be a pleasant and fulfilling aspect of life.
- Do NOT state the thesis as a question
  ie: Is Macbeth a villain?
- Do NOT use the first person pronoun, or express the thesis as a personal opinion.
  ie: Avoid "I think", "I believe", or "In my opinion"
- Do NOT use complex or wordy language. Simplicity is often the best alternative.
Examples: Given Topic: Adversity

Given the general topic of adversity a thesis statement may be:
In the play A Doll’s House, Heinrich Ibsen employs character development to suggest the idea that adverse situations have the power to blow the monotonous continuum of one’s life to pieces and consequently may spur a search for personal identity.

Note: the basic parts
a) title- A Doll’s House
b) author’s name – Heinrich Ibsen
c) genre – play
d) technique – character development
e) topic – adversity
f) focus/controlling idea - Adverse situations have the power to blow the monotonous continuum of one’s life to pieces and consequently may spur a search for personal identity.

Sample Thesis statements
1. In the short story “Gaston,” William Sarayan makes powerful use of character development to suggest the idea that appearances are frequently unreliable and do not reveal one’s inner self.

2. In Shakespeare’s play Hamlet, the playwright uses the title character to prove the idea that one must discover his own moral beliefs before he sets out to accomplish his goals.

3. In the play Death of a Salesman, Arthur Miller develops the character Willy Loman to demonstrate the idea that personal freedom is limited by a lack of success.

4. Steinbeck develops the characters George and Lennie in the novel Of Mice and Men to examine the idea that while some people cannot handle the demands life offers, others courageously confront challenge.

5. Through the contrasting characters of Willy and Biff, Arthur Miller in the modern drama Death of a Salesman, examines the idea that for some people, the desire to escape the harshness of life is stronger than the need to confront reality.

6. The idea that one must cling to hope in the face of adversity is apparent through the development of the protagonists in the film Life is Beautiful by Roberto Benigni and the biography Night by Elie Weisel.

7. Arthur Miller’s play Death of a Salesman and Gus Van Sant’s film Finding Forrester utilize character development to portray the idea that an individual’s perspective of reality becomes a guiding force through his life.
Writing the Literary Essay

Once the student has established a firm thesis, they may proceed to the introduction itself. As stated earlier, a funnel introduction is one which progresses from the broad to the specific. Students should begin with general statements pertaining to the topic and continue by relating the topic to a particular work studied. Finally, the student must present a thesis statement, which narrows their discussion to a single provable assertion.

The following is an example is an example of a funnel introduction:

In society, people tend to place a great emphasis on first impressions. This leads to the stereotyping of countless individuals on the basis of their outer appearance. In order to uncover the true nature of an individual, people must force themselves to look past this rather weak perception of others. Similarly, in the short story “Gaston”, William Sarayan makes powerful use of character development to suggest the idea that appearances are frequently unreliable in that they do nor reveal one’s inner self.

This introduction was written for an essay on the theme of unreliable appearances. Note the manner in which the student progresses from general statements on the manifestations of this theme within society to a clear, specific thesis statement. Utilizing the funnel format, the student has effectively introduced and defined the topic, created a focus, and indicated a clear direction.

Writing the Introduction

It is worth noting that readers appreciate creativity and originality in both the introduction and the remainder of the essay. One of the functions of the introduction is to arouse interest, and the student has many creative alternatives for the initial general statement. Choices include:

a) making a general observation on the topic in society
   ie: In society, people tend to place a great emphasis on first impressions.

b) begin by easing into a quotation (always identify the speaker)
   ie: Fulton J. Sheen once said, “Pride is an admission of weakness.”

c) start with a general misconception
   ie: For centuries, society has mistakenly classified ambition as virtue.

d) begin with relevant concepts from other areas of study
   ie: Dalton’s “billiard ball atoms,” Columbus’ round earth and Copencius’ heliocentric solar system were all ideas used to find explanations for unexplainable natural phenomena.

e) start with an analogy - a comparison of two things where the familiar is compared to the unfamiliar
   ie: Finding a boyfriend is much like fishing. You need all of the proper equipment and the proper bait.

f) begin by stating a fact and linking it to your idea
   ie: When Hitler turned anti-Semitism into an official government policy in 1934, within a decade nearly six million Jews, as well as gypsies, intellectuals, homosexuals, Marxists and other “enemies of the state” were murdered.

g) start with an anecdote – a short, amusing narrative
   ie: When Samuel Taylor Coleridge borrowed books from Charles Lamb, Coleridge returned the books to Lamb enriched with brilliant notes in the margins. Now the library would heavily fine people who return books after having underlined the text mercilessly and written in their own study notes – neither brilliant nor enriching.
The following example presents a creative alternative:

Dalton’s “billiard ball atoms”, Columbus’ round earth and Copernicus’ heliocentric solar system were all ideas used to find explanations for unexplainable natural phenomena. These three scientists had to expand their realm of thinking and boldly suggest theories that were not even considered possibilities. The same process is cleverly exhibited in Gabriel Garcia Marquez’s short story, “The Handsomest Drowned Man in the World.” In this story, Marquez traces the awakening of the village people to suggest the idea that the unexplained acts as a catalyst in the expansion of thought and imagination.

**Writing the Conclusion**

- Restate thesis first, but avoid repeating yourself. For example, you might include the name of the author, but not the title. Always include the topic and character discussed in the essay when you re-state the thesis.

- Close off with general, but insightful, sentences that relate to the topic and thesis and that reveal a truth about the human condition.

- Connect ideas by referring to your essay title and/or to the quotation or the example in your introductory statements.

**Sample Introduction and Conclusion**

**Title and Introduction:**

*The Undiscovered Country*

When Columbus set sail in 1492, he left his homeland on a journey to chart out new lands and redefine the map of the world. His discovery of the Americas led to colonization, resulting in new markets and increased world trade. The courage involved in this risk taking venture served to benefit all of humankind. Similarly, in the play *Hamlet*, William Shakespeare develops the title character to suggest the idea that risk taking requires courage and its process serves to lead an individual on the path of self-discovery.

**Conclusion:**

Just as Columbus courageously ventured into uncharted waters and unknown lands, Hamlet too, embarked on a journey of self-discovery where large risks were taken. This journey into the self is often “undiscovered country.” Risking this type of exploration is certainly worth the time and effort, as it is during this process that humans gain purpose and an understanding of their existence.

**Note:**

- have a creative title that links to the topic and the comments in the introduction and conclusion

- the example used in the introduction must relate to the topic and to the student’s thesis, and it must be linked logically to the literature with a transitional device
underline all book-length works of literature; use quotation marks for short texts; italicize film titles

characters in the literature should not be discussed prior to the literature introduced in the thesis

thesis must have a focus and it must apply to individuals in general, not just the character in the literature (reveals a truth about human nature that can be proved by the literary character’s development)

do not start the conclusion with “In conclusion…” (redundant)

do not discuss the character after the thesis is re-stated

do end with insightful thoughts that relate to the human condition (harken back to introductory statements)

Writing the Essay Body Paragraph

The number of paragraphs depends on how many arguments are required to develop the assertion presented in the thesis statement. Generally an essay develops a minimum of 2 - 4 ideas per body paragraph.

Body Paragraphs Include:

a) a topic sentence that express the main focus of the paragraph as it relates to the thesis; it must include the given topic and the character(s) to be discussed.

b) 2 - 4 ideas linked to the main argument presented in the topic sentence each with specific plot support including:
   - specific plot incidents to support each point (do not re-tell plot.)
   - quotations to support each point or most points (integrate smoothly into your essay)
   - a tie back for each point (relate this point to the thesis of the essay)

c) a clincher sentence with a closing statement for the paragraph
Possible Major Essay Topic / Themes on the English 30 Diploma Exam

Risk-taking/ daring/ courage/ nonconformity/ individuality/ acceptance/ resignation/ cowardice/ conformity/ power/ greed
counterpoint/ resistance/ fighting back/ exploring alternatives/
Avoidance/ escapism/ surrender/ defeatism
choices/ beliefs/ values/ personality/ convictions/ longings/ perspective
will to survive/ endure triumph/ affirmation of the human spirit/ endurance
learning experiences altering a person’s perception of himself or the world/ change/ appearance/ reality
self-awareness/ change/ masculine & feminine roles/ identity
inner satisfaction/ fulfillment/ self-respect/ dignity/ pride/
external reward/ success/ acceptance/ approval/ ambition/ love
influence of society’s conditions, attitudes, values of individual/ aging/ youth/
order/ disorder/ technology
illusion/ dreams/ ideals/ perfection/
reality/ disillusionment/ disappointment/ adaptation/ acceptance
striving/ searching, seeking, challenges/ exploring possibilities
seeking security/ familiarity/ comfort/ safety
absence of external restraint/ individuality/ integrity
spontaneity/ imprisonment/ limitation/ inhibition/ conformity
isolation/ alienation/ separation/ aloneness
commitment/ beliefs, causes, goals/ effect of determination on our pursuit of a goal
personal resolve/ determination/ endurance in the face of challenge/
adversity/ situations that compel response
turning points/ opportunities/ gaining knowledge
how the desire for independence and need for security shape identity/ self fulfillment in the context of a new reality
Select one of your papers and follow these instructions.

1. What styles of sentences can you find? List number of loose, balanced, parallel, and periodic sentences. If you have no sentences of one of these types in your paper, recast some sentences in that style.

2. How long are your sentences? Count words in the paper, count sentences, and divide to arrive at the average length.

3. Find your longest sentence. What is the length of the sentence before it? If that long sentence is not either preceded or followed by a short sentence, change one of them to a short sentence.


5. Count number of to be verbs. Find three that can better be expressed as action verbs and recast the sentences that way.

6. Count parallel constructions. If fewer than three in paper, recast three sentences so they contain parallel elements.

7. How do your sentences begin? List subject, adverb, prepositional phrase, gerund, subordinate clause, verb, infinitive, conjunction, absolute. If more than half your sentences begin with the subject, recast ten sentences in a way that varies beginning.

8. Check your comma use by applying these four rules:
   a. Use a comma before and, but, for, or, nor, so, yet, and still when those words join independent clauses
   b. Use a comma between all terms in a series.
   c. Use a comma to set off parenthetical openers and afterthoughts.
   d. Use two commas to enclose parenthetical insertions.

9. Have you used any semicolons? If not, find a sentence or a pair of sentences that would be better punctuated with a semicolon and recast.

10. Have you used any dashes? If not, find a sentence that would improve with a dash and recast.

11. Have you inverted any sentence? If not, recast one.

12. Find all which clauses and recast half of them to eliminate which.

13. Underline of, in, to, by, and who wherever they occur. Recast to eliminate as many as possible.

14. Find any nouns used as adjectives and eliminate any not conventionally used this way.

15. Find all instances of there is or there are and eliminate as many as possible.
<table>
<thead>
<tr>
<th><strong>Transitional Devices</strong></th>
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<td><strong>To contrast ideas:</strong></td>
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<tr>
<td><strong>To compare ideas:</strong></td>
</tr>
<tr>
<td><strong>To show results:</strong></td>
</tr>
<tr>
<td><strong>To introduce illustrations</strong></td>
</tr>
</tbody>
</table>
Integrating Quotations

1. Short quotations (one sentence or less) should be integrated into sentences with minimum disruption to the flow of the essay. The quotation should be smoothly integrated with the text and should be commented on:

   Romeo reveals his desire and impatience when he says, “O, wilt thou leave me so unsatisfied?” His haste will later lead to his sudden, impetuous choice of suicide.

2. Avoid having two quotations in a row. If you have two, use your own commentary to bridge the two.

   ineffective: Richard Cory had everything going for him. “He was a gentleman from sole to crown.” “He was rich – yes richer than a king.”

   effective: Richard Cory had everything going for him. Not only was he a “gentleman from sole to crown,” but he was also “richer than a king.”

3. Longer quotations should be indented. For example, in an essay on Robert Frost’s “Stopping by woods on a Snowy Evening,” you might quote a stanza to focus a discussion on some aspect of the poem:

   The last stanza suggests the seductiveness of the woods – of “dropping out” of human society:

   The woods are lovely, dark, and deep,  
   But I have promises to keep,  
   And miles to go before I sleep,  
   And miles to go before I sleep.

   However, the poet is aware of the promises he has made – responsibilities and social obligations – which necessitate his leaving the woods.

4. Separate lines of poetry running within your sentences with a slash (/), and preserve the capitalization of words at the beginning of the line.

   The speaker notes that the bruised heart of the mourner wonders “was it He that bore,/ And Yesterday, or Centuries before?”

5. If for the clarity of sentence structure, you must alter a quotation, place the alteration in square brackets.

   Goodman Brown claims that “with Heaven above and Faith below [he] will Yet stand firm against the devil.”

6. If you omit material in order to be succinct, mark the omission with three periods, called ellipsis.

   Monstresor states that when it comes to “painting and gemmary, Fortunato...was a quack.”

Note: Most quotations should not be longer than one line long. Do not overuse quotations as it becomes less your work and more the work of someone else.
A. General

lucid   ironical   fluent   crude   prolix
graphical  metaphorical   glib   vulgar   pedantic
intelligible  poetic    natural  extravagant  ponderous
explicit  prosaic  restrained  smooth  ungraceful
precise  plain    polished  rhetorical  harsh
exact    simple  classical  pompous  abrupt
concise  homely  artistic  grandiose  laboured
succinct  pure    bombastic  obscure  formal
condensed  vigorous  awkward  vague  artificia
pithy    forceful  unpolished  diffuse  aphoristic
piquant  eloquent  barbarous  poetic  objective
allusive  sonorous

B. Overall style Descriptors

ornate   didactic   pompous  poetic   objective
simple   dogmatic  gushing  biblical   analytical
direct  colloquial  coy   sentimental
ponderous  chatty  grandiose  philosophical

C. Diction

precise  symbolic   bombastic  archaic  learned
exact    picturesque  trite   slang   symbolic
concrete  sensuous  artificial  scholarly  simple
plain    literary  abstruse  insipid  obtuse
simple   provincial  obscure   plain   concrete
homespun  colloquial  pedantic  detached  poetic
esoteric  slangy  grotesque  emotional  moralistic
learned  idiomatic  vulgar  pedantic  idiomatic
cultured  neologic  denotive  pretentious  formal
literal  inexact  connotative  sensuous  cultured
figurative  euphemistic  informal  ordinary  picturesque
connotative  non-specific  jargon  exact  homespun
### D. The sentence

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### E. Tone

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### F. Mood

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<td>whimsical</td>
<td>mischievous</td>
<td>reminiscent</td>
</tr>
<tr>
<td>wistful</td>
<td>happy</td>
<td>excited</td>
<td>somber</td>
<td>sentimental</td>
</tr>
<tr>
<td>pensive</td>
<td>indifferent</td>
<td>angry</td>
<td>sinister</td>
<td></td>
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</tbody>
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Character Descriptors

A. Physical Qualities

manly, virile, robust, hardy, sturdy, strapping, strong, stalwart, muscular, brawny, beautiful, pretty, lovely, fair, comely, good-looking, handsome
dainty, delicate, graceful, elegant, exquisite charming, shapely, attractive, winsome, fascinating, ravishing
neat, spruce dapper, immaculate adroit, dexterous, adept, skillful, agile, nimble

active, lively, spirited, vivacious weak, feeble, sickly, frail, decrepit thin, spare, emaciated, cadaverous, gaunt
ugly, hideous, homely coarse, unkempt, slovenly awkward, clumsy, gawky, ungainly, graceless bizarre, grotesque, incongruous, ghastly repellent, repugnant, repulsive, odious, invidious loathsome, horrible

B. Personal Qualities
distinguished, noble, illustrious, admirable, influential, impressive, eminent, imposing
well-bred, genteel, redefined, aristocratic, cultured generous, benevolent, charitable, magnanimous, munificent altruistic philanthropic humane, merciful, gentle, kindly, patient, long-suffering sympathetic, compassionate tolerant, indulgent, forbearing liberal, conservative, radical, reactionary ambitious, conscientious, persevering, industrious, persistent, efficient,
assiduous, diligent, resourceful uncompromising, scrupulous, punctual earnest, zealous, enthusiastic strong-willed, determined, resolute

confident, self-reliant plunky, valorous, intrepid, audacious, courageous, indomitable
demure, sober, staid, solemn, serious, sedate discreet, cautious, wary, circumspect garrulous, eloquent, persuasive
reserved, taciturn, laconic coy, pert, flippant, saucy whimsical, witty sensitive, considerate, responsive prodigal, extravagant, profiliate affected, pretentious, insincere, artificial hypocritical, pharisaical, sanctimonious over-confident, self-centered, vain boastful, egotistical conceited, bumptious obstinate, stubborn, unruly, rebellious, obdurate, over-confident, self-centered, vain boastful, egotistical conceited, bumptious obstinate, stubborn, unruly, rebellious, obdurate,

thrifty, frugal
natural, candid, unaffected naive, artless, ingenuous shy, diffident, timid, meek, humble, self-effacing modest, unassuming docile, amenable, tractable placid, serene, tranquil impassive, nonchalant, indifferent, phlegmatic imperturbable, stoical, philosophic pensive, melancholic, moody, saturnine mediocre, ordinary, insignificant, petty parsimonious, stingy, pompous, contemptuous, disdainful, domineering imperious oppressive, cruel, vindictive, ruthless, brutish, intolerant, dogmatic, prejudiced lazy, slothful, listless, lethargic, lackadaisical, parasitic inefficient, incompetent, worthless unambitious, dilatory, remiss fickle, unreliable, erratic, irresolute, unstable capricious, irresponsible cowardly, craven mischievous, frivolous, silly headstrong, impulsive, willful, impetuous, rash, indiscreet, imprudent, reckless prolix, wearisome apathetic, insensitive, callous, irresponsible self-indulgent mercenary, venal avaricious, envious, gluttonous, voracious perfidious, treacherous, traitorous obnoxious, reprehensible, contemptible, malicious
mulish, scurrilous, insidious, malignant
recalcitrant, refractory
squeamish, fastidious

C. Mental Qualities
educated, erudite, scholarly, learned
wise, astute, sage, intelligent, talent, intellectual
precocious, capable
competent, gifted, apt
rational, reasonable, sensible
shrewd, prudent, observant, clever, ingenious,
subtle
cunning, crafty, wily

unintelligent, unintellectual, unschooled, unlettered
ignorant, illiterate
inane, irrational, puerile, foolish,
fatuous, crass, obtuse,
vacuous
bigoted, narrow-minded
inventive
ungifted, simple, shallow, dull, idiotic
witless, deranged, demented

D. Moral Qualities
idealistic
innocent, virtuous, faultless, righteous, guileless,
exemplary
chaste, pure,
temperate, abstemious, austere, puritanical
truthful, honourable, trustworthy, straightforward
decent, respectful

wicked, iniquitous, corrupt, degenerate, notorious
upright, vicious, incorrigible
infatuous, immoral, unprinciples, reprobate, depraved
indecent, ribald, vulgar
intemperate, sensual, dissolute
deceitful, dishonest, unscrupulous, dishonourable
base, vile, foul

E. Spiritual Qualities
religious, reverent, pious, devout, faithful, regenerate
holy, saintly
angelic, godlike
skeptical, agnostic, atheistic

irreligious, impious, irreverent, profane,
sacrilegious, blasphemous
unregenerate, materialistic
godless, diabolic, fiendlike

F. Social Qualities
civil, tactful, courteous, polite
cooperative, genial, affable, hospitable, gracious
amicable, cordial, congenial
amiable, sociable
cheerful, convivial, jovial, jolly
urbane, suave, politic, debonair, elegant
ungracious, brusque, churlish
fawning, sniveling, unctuous, obsequious, sycophantic
peevish, petulant

unsociable, anti-social, contentious, acrimonious,
quarrelsome, antagonistic
misanthropic
discourteous, uncivil, impudent, impolite, insolent
ill-bred, ill-mannered, unrefined, rustic, provincial,
boorish
waspish, perverse, malevolent, implacable,
irascible
critical, captious, cynical, caustic, sarcastic
Correction Symbols and Proofreaders’ Marks
for common errors in English compositions

Cap  capitalization
N    number
sp   spelling
cs   comma splice (a comma is used to join two sentences)
fs   fused sentence, run-on sentence structure (two sentences run into each other)
frag fragmented sentence-incomplete thought
rambling rambling sentence structure (ideas seem to go on and on and on and on)
loose loose sentence structure (the sentence could easily be completed before the period appears)
awk  awkward phrasing
amb  ambiguous meaning (usually involving pronouns: the meaning is unclear)
?    meaning unclear (the idea needed to be communicated is unsuccessful)
pr   proof read (usually a simple word is missing)
ps   pronoun shift (“she” may become “I” in a quote)
vs   verb shift (verb tense shifts for no reason)
t   tense wrong (REMEMBER: use the present tense when discussing literature)
n/v noun/verb agreement
col  colloquial or informal
trans transition needed
Q    quotation mark is missing
integration fluidity not achieved in quotation
wc   word choice – poor or weak vocabulary
ww   wrong word choice (connotation or denotation is wrong)
nsw  no such word exists
X    content is in error
apos error in using or not using the apostrophe
mmy dm  misplaced modifier/dangling modifier
red  redundant; needless repetition of idea
gr  grammar (arrangement of words or phrases are not grammatically correct)
ref  vague pronoun reference
**English Glossary Terms**

**Assonance:** the repetition of similar vowel sounds; e.g., *free* and *easy*

**Atmosphere:** the emotional feeling created by elements in literature; e.g., Edgar Allan Poe’s “The Fall of the House of Usher” contains details that create a feeling of terror

**Autobiography:** a person’s life story told by him or herself; e.g., *My Early Life* by Winston Churchill

**Ballad:** a simple narrative poem originally meant to be sung; e.g., “Lord Randall”

**Cacophony:** harsh sounding words; e.g., kick the can

**Caricature:** distortion by exaggerating the certain qualities; e.g., Editorial cartoonists use caricature in portraying politicians

**Character:** a person in a piece of literature; e.g., Gertrude is a character in *Hamlet*

**Chronology:** a sequence of events arranged according to a certain time line; e.g., The events in Margaret Laurence’s “Horses of the Night” detail Chris’ life as it happened.

**Cliché:** an overused expression; e.g., “Don’t judge a book by its cover.”

**Colloquial:** informal speech accepted in ordinary communication; e.g., use of “guys” instead of “people”

**Comedy:** a story or play that has a happy ending and which usually contains humour

**Comic Relief:** a humorous scene in a tragedy or non-comedy. It is a means of allowing the audience to relieve the dramatic tension that has been created; e.g., Shakespeare often did this to let us back off of the edges of our chairs.

**Concrete:** that which can be perceived by the senses; e.g., A book is a concrete noun.

**Conflict:** a clash of actions, desires, or wills; e.g., In the play *Hamlet*, the character Hamlet is in conflict with Claudius.

**Connotation:** emotional associations created by words; e.g., The word “mother” often implies love and security

**Consonance:** the repetition of identical consonant sounds; e.g., “bold” and “mad”

**Context:** the part of the text in which a word or passage occurs that gives it meaning; e.g., In the sentence “The politician showed his integrity by voting for a bill that helped his family,” the word “integrity” is meant ironically.

**Couplet:** two lines of poetry that rhyme; e.g., “Here lies my wife, here let her lie! Now she’s at rest, and so am I.” – John Dryden

**Denotation:** what a word means according to its meaning in the dictionary.